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MAINLY · ABOUT "LIFE'S FOR LIVING"

HATS OFF TO A GREAT "ADMI"!

The Film Critic Salutes Shantaram

By K. AHMAD ABBAS

THIS "ADMI" WAS NO HERO!

"Admi" seems to be on the way to achieve the miracle of being both popular and artistically distinguished.

Congratulations to Prabhat for another 'hit'. And thanks, Shantaram, for a really great picture.

THERE MAY BE MORE KESARS!

In the hands of a man (like Shantaram) who clearly understands the genesis of social phenomena and has a passion for social justice, it becomes a mighty instrument of progress and reform.

This "ADMI" Provokes Discussion!

(By Studio Spy.)

SEPTEMBER 15, 1939.

THE TIMES OF INDIA

10) FRIDAY

Shantaram's "Admi" A Masterpiece of Screen Realism

BRILLIANT IMPRESSIONISTIC DIRECTION AND HIGHEST HISTRIONIC ART COMBINE TO CREATE VIVID HUMAN DOCUMENT

Shantaram has made of the story a picture which rises above the ordinary into Poetry. There are no villains in the picture. There are no villains in the picture. There are no villains in the picture

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'Gram: **"Soundhead"**

STOP PRESS

Mr. Baburao Patel, has now reached Hollywood where Will Hay's office is sponsoring his visits to the various studios. Mr. Patel in the course of his conversations with various prominent producers and stars, has been expressing the resentment of his country against anti-Indian films.

A detailed report of Mr. Patel's activities in Hollywood, from his own pen, will appear in the next issue.

The report of Mr. Patel's stay in New York, received from the News Press Service of U.S.A., will be found on page 19.

The memorandum on the subject of anti-Indian films that Mr. Patel submitted to Lord Zetland in London, appears on page 45.

GIRL ON THE COVER

SHANTA HUBLIKAR

filmindia

Proprietors: Filmindia Publications Ltd., 104, Apollo Street, Fort, Bombay

Editor: **BABURAO PATEL**

Vol. 5 OCTOBER 1939 No. 10

WAR - - -

and the Indian Film Industry

And so, after years of suspenseful and agitated tension, the Nazi Fuehrer has plunged the world into yet another homicidal war. The tragedy is that because one megalomaniac ex-House Painter has taken it into his head to expand his 'empire', Poland must be blown to smithereens by German bombers, normal life must come to a stop in France and Britain, millions of mothers all over the world must be prepared to lose their sons, and wives should steel their hearts against the prospect of never seeing their husbands again. Even India, as a part of the British empire, cannot but be directly involved in this trial of strength between the 'democracies' and the Nazi moloch. Also there is no doubt that our sympathies are all on the side of the victims of Nazi aggression. Though far removed from the actual theatre of war, already we are feeling the pinch in a hundred different ways. Profiteering has raised its ugly head and prices are soaring high, much to the discomfiture of the middle and working classes.

PRICES SHOOT UP

Even the Indian film trade must necessarily feel anxious about its prospects in the near future. A leading German firm that used to supply raw film and equipment on credit to many of the studios has been closed. Some producers are finding it pretty hard to get film stock even for their daily requirements. The price of film stock has already appreciably increased as also the prices of chemicals and photographic materials like printing paper for stills

etc., but if the war is prolonged, as seems likely, there is little doubt that cost of production will further go up. The manifold problems of replacing German equipment owing to the difficulty of getting a supply of spare parts, readjustments of carbons and projectors, the likely restrictions on Cinema timings due to A.R.P. black-outs in the larger cities—all these mean handicaps to the film trade. Economy on production schedules is, therefore, definitely indicated.

But we should not be stampeded into accepting the producers' stock remedy of cuts in salaries and retrenchment of personnel. Lower salaries would tend to adversely affect the morale of the studio employees and be detrimental to general efficiency. Reduced staff, besides throwing out hundreds of honest workers on the streets, would mean slower production, greater delays and fewer pictures in a year.

RATIONALIZE PRODUCTION

A much better thing to do would be to reorganize production activity on a more rational basis, quicken the speed of work and thus bring down cost of production per picture. Among other things that would ensure completion of pictures within the shortest possible time, we whole-heartedly endorse the suggestion made in the Bulletin of the Association of Cine Technicians of India that the shooting script should be completely ready before the picture goes on the 'sets'. Such a course would eliminate much unnecessary expense of money and energy. We know of ordinary, second rate pictures that take 10 and 12 months to produce. Meanwhile, the salaries of the stars and Directors mount up to a formidable figure. In the same time two or even three pictures could be produced if the paper work was completed before the production started. Moreover a scandalous amount of film footage is dissipated in takes, retakes and 're-retakes', on scenes that are discarded at the last moment and on 'shots' that are mis-fired! If expenses have to be curtailed, why not start by stopping this wastage of raw film?

At the same time we must appeal to the stars and all other artistes to co-operate fully in this policy of rationalization. They can do so by being regular in attendance hours, getting ready with their dialogues and make-up punctually, avoiding temperamental moods and headaches caused by late nights and generally giving of their best in the interests of their producers. Every minute costs money in a studio and by helping the producers to save unnecessary cost they will only be ensuring their own careers which are likely to be jeopardized by a collapse of the industry.

SHORTER PICTURES, LESS COST!

By the way, have the producers realized that they can save almost Rs. 5000/-per production if only they cut down their pictures to a reasonable length of about 12000 feet?

As the price of raw film increases, each print will become more precious. It becomes necessary, therefore, that exhibitors, cinema managers and their operators should take more care of the films they handle. At the present the crude way they run the pictures necessitates constant repairs and early replacement. The foreign distributors have also occasions to complain of careless handling of their prints. In the interests of all concerned the cinema authorities ought to exercise judicious care of the stock they handle.

NO DICTATORS

Thus we see no reason for a panic. No should we allow capitalistic profiteering at the expense of studio workers who are being threatened with retrenchment and wage-cuts. If in this moment of crisis, sacrifices have to be made let both sides make them—not the worker alone! Above all, it is necessary for everyone holding a responsible position in the industry to coolly analyse the situation and to make the necessary readjustments, only after an intelligent stock-taking of the situation which may even result in permanent improvements in the standards of film production in India, thus proving the war to be a blessing in disguise. What is to be avoided is any precipitate action taken by our producers in an autocratic manner. One Dictator is causing so much misery to the world. We don't want more dictators.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

EVEN IN HOLLYWOOD

In Hollywood, as in India, film producers resort to all kinds of tricks to get favourable reviews of their pictures.

This has been revealed to me by Frank Nugent, Motion Picture editor of "The New York Times" and Douglas W. Churchill, the Hollywood correspondent of the same paper, who have contributed one of the most entertaining chapters to "We Saw It Happen" (Harrap, 8 shillings 6 d.)

This is Frank Nugent speaking:

"As a critic, as well as an editor, I realized early that producers preferred favourable reviews to unfavourable ones, and occasionally tried to "do something about it." Cocktail parties and luncheons are harmless enough, but one producer made the mistake once of putting 5000 dollars on the line for a story ("You must have one in the bottom of a trunk, somewhere; every writer has; just retype it and send it along".) I admitted to the producer's uncomfortable emissary that most of his boss' stories sounded as though they had come from a trunk, but that my past sins would remain buried. It has been part of a critic's education too to give a quick hearing and forgetting to vague offers of studio jobs....."

Several film critics in India will find the situation familiar, though of course a mere couple of hundred rupees is supposed to be fair price for film stories in this country. Also, some of our own moviekings play the reverse game. A poor film critic who had dared to criticise a producer's pet child was slandered with the accusation that he had been spiteful because he had once submitted a story which had not been accepted by the said producer!

BANNED FROM STUDIOS

"It came as something of a shock," continues Nugent "when the mail from Churchill, on the coast, revealed that all was not beer and skittles on his side of the fence. He had just been banned from one studio, was in disgrace with another, and was eyed with more or less suspicion by the rest. A day later I heard on the q.t. that the publicity heads of several companies had met at the Hays Office to discuss the feasibility of revoking his press credentials....."

And now it is Churchill's turn to tell his side of the story:

"There is no such thing as co-operation in Hollywood. The newspapermen covering the town must ride or be ridden.....arrogance towards the Press is everywhere evident. The industry either threatens or patronizes the Press, except in those rare cases where the papers have put their backs up and kept them there. The 'patronage' is so great that Hollywood is not content merely with preparing its own news stories but even writes its own reviews for a surprisingly large number of papers."

My fraternal sympathies to comrades Nugent and Churchill. But I wonder how they would feel if they had to contend with the dictatorial arrogance of the Indian producers. But why wonder? They would feel what I feel. It is unprintable!

CENSOR BOARD SECRETARY

Sometime back the need was felt for a full-time secretary to the Bombay Board of Film Censors. The choice was left to the Bombay-Sind Public Services Commission. This Commission is composed of retired super-annuated bureaucrats called up from rest and retirement to preside over the destinies of India's aspiring youth. "All attempts direct or indirect to influence the secretary or a member of the Commission will result in disqualification"—or at least so they say. It is alleged, however, that 'recommendations' and 'testimonials' from the high and mighty were obtained by several candidates. It also appears that there is a tussle between two candidates who are said to have secured 'recommendations'. The really qualified persons having been shelved, one of these two may be appointed. "All attempts....."!!

Meanwhile the public and the industry have been waiting all these many months for the appointment of a qualified secretary. The affairs of the Board of Censors show no signs of improvement. Pictures are being arbitrarily banned without the members or the inspectors being able to give any specific and valid reasons for the action.

When will the Government wake up to the need of a thorough over-hauling of this department which is invested with the authority of sitting in judgment on a country's entertainment and cultural amenities?

A SOCIALLY SIGNIFICANT FILM

Everyone has been talking about "Admi", the Prabhat picture just released in Bombay and unanimously voted one of the outstanding achievements of the Indian film industry.

I do not wish to intrude upon the privileges of the editor by writing a review of the picture. But I cannot help remarking that as a human document, Shantaram's "Admi", like his "Unexpected", is full of social significance.

It shows that the cinema, even in India, has reached an age of maturity. No longer are we to believe that the average age of the cine-goers is fourteen years and, therefore, only the most superficial melodramas, stunts and songs are to be doled out for our screen fare.

"Admi" faces a vital social problem squarely and honestly, fully aware of human weaknesses and not unmindful of the economic realities. With sympathy and understanding, it probes into human hearts and draws out the misery as well as the happiness that it finds therein.

ERA OF "ADMI"

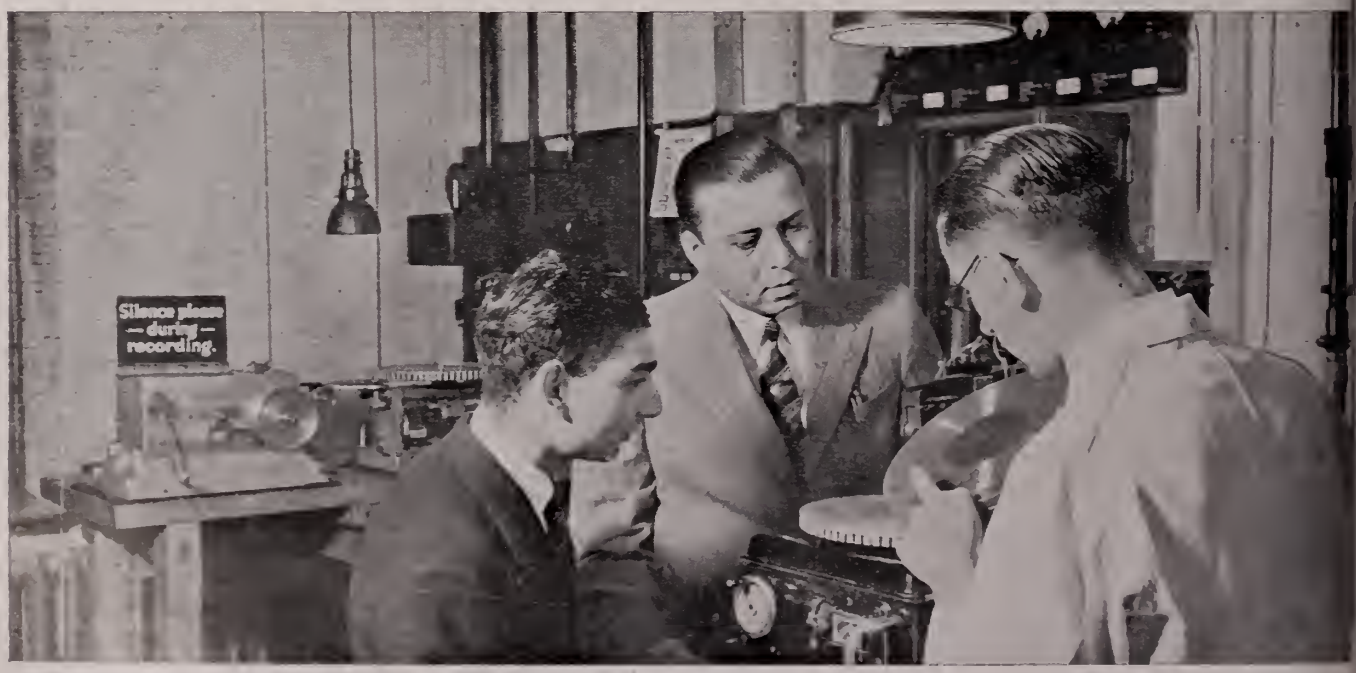
There are those who are speculating how long this picture would run. Would it beat the record of "Tukaram"? I have been asked.

I am not a booking clerk nor am I a fortune-teller. I don't care whether "Admi" runs for three years, three weeks or three days. But I have no hesitation in saying that this is eminently a picture for the intelligent and discriminating film-goer, the social reformer and the intellectual.

It marks a land-mark in the evolution of the Indian cinema. Artistically as well as technically for years to come it will remain the ideal that producers will—and should—strive for. On the 16th of September, 1939, the Indian film industry entered the Era of "Admi"!

WHEN TECHNICIANS BECOME JOURNALISTS

Do you know that the best **technical** journal about the motion picture industry in India is not published by the Motion Picture Society of India nor by the Producers Association. It is (I must



At the His Master's Voice Recording Studio in Abbey Road, London—Mr. Baburao Patel was given a reception by the Gramophone Co. Ltd. Photo shows the chief recording Engineer, explaining to Mr. Patel, and Mr. Kureishi his London host how records are manufactured.

nfess) not even edited by regular journalists. It modestly called a Bulletin and is published (beve it or not) by the Association of Cine Technins of India! That ace cameraman Krishna Gopal the editor.

Bulletin No. 9 which has been recently publish- is full of interesting material, primarily intend- for the technicians but of absorbing interest to yone connected with any branch of the film instry.

B. D. Kotwal's article on "Art" is thought- ovoking. I commend the following lines of his the attention of every cine technician in India:—

"Art in motion pictures is one of the most esntial things. It claims equal importance in a film oduction as other technical activities do. Almost the fundamental rules that an artist is expect- to observe in painting must necessarily be paid tention to in a film production even. Lines of mposition and the treatment of shade and light ust give a balance to the whole combination. ery picture frame of the ten reels that are pro-ted on the screen must be perfect so far as comsition and lighting is concerned."

How I wish every single cameraman in India ok this sound advice to heart and acted upon it!

STOLEN SMILES

By the way, these technicians seem to possess a critical sense of humour, too. And I make no apology for rounding off this article with the following two items culled from their "Ravings and Musings":

"Foreign Film Technician to Indian Assistant: 'Lucky you are not in my country. One single mistake there, and you would have been turned out.'

Indian Assistant: "Is that why you are here, Sir?"

* o * o

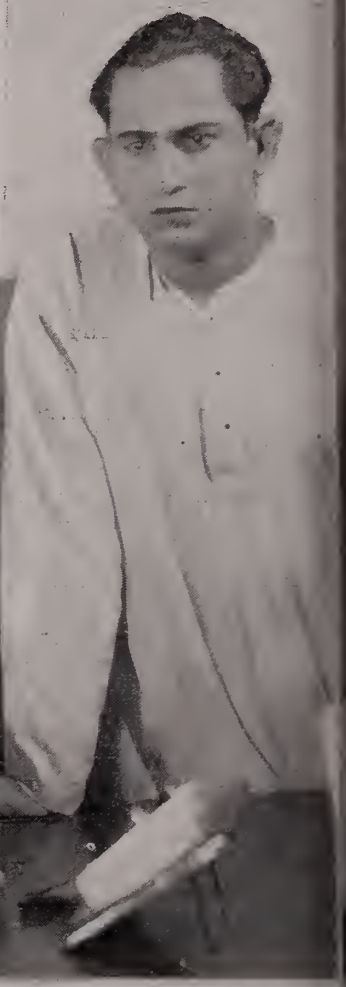
Suggested improvements in film titles by a very junior amateur member.

'Please, Mister Producer, when you release a picture, if you could please give the name of the American film or films from which you adapted it, in brackets, of course, and under the new name, we could then see these films first and study what you are trying to show in yours, we are sure we would all appreciate your films better when we see them, and you would have better sales, and we would all be happy'.

This is as accurate as possible a translation from the original request in Urdu. The lad says a mouthful.

Two Mermaids from the Sagar—Snehprabha Pradhan and Prabha as they appear in "Civil Marriage" now nearing completion in the Studios.

● "Actress Kyon Bani?" Probably charming Padma Devi will be able to answer in Federal Film Exchange's forthcoming release.



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ADDITIONAL BONUS VALUE Rs. 5 FOR EVERY PRIZEWINNER WHO HAS ENTERED SIX OR MORE ENTRIES IN THIS COMPETITION

"COMMONSENSE CROSSWORD" No. 160

Whether you have or you haven't already won a Rs. 15,000 cheque in these Competitions this Offer brings you another opportunity of doing so. Or perhaps you would prefer the alternative choice of Rs. 10,000 Down and Rs. 500 monthly for 12 months? There are many other attractive prizes worthy of your attention and to secure a share of these all you have to do is to submit an entry containing no more than four errors. We can assure you that this is by no means difficult if you study the Clues carefully before recording your solution. An additional Bonus value Rs. 5 will be awarded to every prizewinner who has submitted six or more entries in this Competition.

CLUES ACROSS

1. They often prevent us from taking ourselves too seriously
7. Physical exercise makes one feel this
10. Consumed
12. Indian copper coin
13. General tendency
15. Allow
16. Rider's seat on horse
19. Argument is usually of little avail with person who is this
22. Assumed appearance
23. Nervous type of man is usually fairly easy to this
24. Entertainment giving great pleasure
27. Wooden support for blackboard or picture
30. Implement for propelling a boat
31. Man who is this is apt to be more flattered than liked by many so-called friends
34. Slackness is the cause of many a junior employee being this
35. Portuguese India
36. Sometimes has effect of rousing an apathetic person to purposeful action
37. Big one usually has the advantage over a small one in conflict
38. Often helps to stimulate listless people
39. Continual rowing is apt to make a man this

CLOSING DATE OCTOBER 12th.

N.B.—The entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of September 17th, 24th and October 1st.

Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of September 17th, 24th or Oct. 1st will be accepted.

CLUES DOWN

1. Glossy black colour
2. British nobleman
3. Such a mount is often difficult for a novice to manage
4. Portable canvas shelter
5. Conclusion
6. Term for lean skinny persons
8. A certain courage is needed to do this
9. The selfish brutes that women marry
11. This kind of person is naturally liable to be derided
14. Poem
16. One needs expert knowledge to handle this to the best advantage
17. Jumbled spelling of *ladle*
18. One generally relishes this kind of food all the more when hungry
19. A dinner of many courses tends to make one feel this
20. This kind of attack is quite often difficult to deal with satisfactorily
21. Heavy this is apt to cause one acute discomfort
25. Small deer
26. To succeed in the battle of life one must have a great deal of this
28. Arab prince
29. Official examination of accounts
31. Skilful
32. Most delicate people require special this
33. Small venomous serpent
34. This in an office is apt to affect work adversely

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: A. R. Khan (Kharagpur)

"Who is the best singer and songstress in Indian Films?"

Hear Pankaj Mullick in "Kapal Kundala" and Shanta Hublikar in "Admi" and decide for yourself.

From: P. V. Naidu (Nagpur)

Have Sadhona Bose, Padma Devi and Anuradha joined Sagar for good?

For good or for bad—but they have joined Sagar!

From: J. N. Sharma (Simla)

Devika Rani is talked of as a prodigious smoker. What kind of cigarettes does she smoke?

Sorry. Can't oblige you. She has not offered me a cigarette yet. So how am I to know?

From: Miss Leela Ryan (Johannesburg)

What is the nationality of the following actors and actresses and are they married?—D. Billimoria, Kumar, E. Billimoria, Motilal, Ashok Kumar, Saigal, Rama Shukul, Najmul Husain, Pagnis, Baburao Pendharkar, Sulochana, Meenakshi, Madhuri, Vasantee, Renuka Devi, Indu Rani, Padma Devi, Rose, Kananbala, Ratanbai, Devika Rani, Shobhana Samarth and Leela Chitnis.

They are all Indians by nationality (even Anglo-Indians have now condescended to call themselves Indians!). Married? I suppose most of them are though I can't swear as none of them ever invited me to his or her marriage. But, my dear girl, what's the idea in being interested in a dozen men simultaneously?

From: I. V. Swamy (Pennada)

Define film technic.

Spell film technique!

From: Govindram D. (Adoni)

In which of the following pictures has Motilal acted his best? "We Three", "300 Days & After" and "It's True".

"We Three"—but wait for "As You Please".

From: Hansmukhi Devi (Cawnpore)

I am suitable in all respects for film stardom. My husband dislikes the idea and calls this career as a wretched one. What is your suggestion?

Why not persuade your husband to become a film star? Possibly he will not dislike the idea.

From: B. K. Gupta (Mt. Abu)

How old is Vasantee? And what is her father?

She has just entered her teens and her father is a lawyer in Bombay. So beware.

From: Miss Kusum Thakore (Bombay)

Don't you think the following pictures would have improved if the following changes had been made in their Castings?

1. PUKAR—Pramilla instead of Naseem as Nur Jehan?

2. ADMI—Motilal instead of Shahu Modak as the Hero?

3. TULSIDAS—Kumar instead of Pagnis in the title role?

4. KAPAL KUNDLA—Uma Shashi instead of Leela Desai?

1. No, Emphatically not.
2. Yes, it would have added star value to an already great film.
3. Yes, Kumar would have looked a more appropriate Tulsidas if by 'play back' arrangement Pagnis had loaned his voice for the Songs.
4. No, Uma Shashi can't look a child of nature like Leela.

From: A. B. Varma (Nagpur)

In which of the following pictures of New Theatres was Prithviraj most successful: Vidyapati, Abhagin, Anath Ashram, Daku Mansur and Seeta.

In "Seeta"—but it was not a New Theatres but an East India Film Co. production.

From: S. L. Nawani (Karachi)

If our national leaders like Mahatmaji, Jawaharlal Nehru and Subhas Bose happen to work in films, would our film industry gain thereby?

Yes. But the nation would lose.

From: K. K. Vittal (Mangalore)

How far has your Filmindia toured now and when will the tour end?

By the time you read this it must have reached Hollywood. The tour will end on the 30th November.

From: S. K. Sethi (Lahore)

There are many prominent Indian stars who do not reply to their fans. What is the reason? What measures should be taken so that they may respond?

Sponsor a literacy campaign.

What do you think will be 1939's best picture?

"ADMI"—and I am sure!

What should one do who is very fond of joining the film industry?

Persuade a relation to become a producer.

From: S. Tharan (Bangalore)

Which is the best in all respects among the following New Theatres pictures:—Sapera, Kapal Kundala or Bari Didi?

"BARI DIDI". It leaves the other two, miles behind.

Will Kanan reappear with Saigal in any other picture after "Street Singer"?

I hope so—at present they are both afraid of Phani Mazumdar!

From: Laxman Dinkar (Chindwara)

How is it that you have not yet printed the colour photo of Baburao Pendharkar?

In "In Search Of Happiness" I found him in true colours and in this very issue I have managed to reproduce all his colours.

From: S. Charlie Chan (Natal)

I will send you a photograph of one of my best girl friends. Will you print it in Filmindia?

Sure. Sure. Send along the photographs of all your best girl friends—and your own! By the way are you related to the Charlie Chan who died in Hollywood, a few months ago?

From: R. S. Dubay (Natal)

Which studio produces most pictures in a year?

Ranjit, of course!

From: Nabi Husain (Bihar Sharif)

Is Jailor as good as Devdas? If not why not?

Am I as good as Bernard Shaw? If not, why not?

From: Ismail Shakur (Pietermaritzburg)

Why do Indian films have more songs tha acting?

Because foreign films have more acting and le songs.

From: Miss Degarkar (Belgaum)

Who is better in singing: Meenakshi or Lee Chitnis?

Meenakshi—but in singing only.

From: A. S. P. Bhimji (Dar-es-Salam)

1. Why do you give so much publicity to Prabhat "Life's for Living" and not to Minerva's 'Pukar.' I don't even find any news of the company in you Studio Close-ups. 3. After all what is wrong wit you?

3. Nothing.

2. Use glasses and read your Filmindia carefull As regards advertisements of Minerva Movietor you will never find them in Filmindia. Mr. Mod has his own ideas of publicity.

1. Better pictures deserve better publicity.

From: C. Harbans (Natal)

Which Wadia picture is expected to be the bes of the year?

Let's wait for "Kahan Hai Manzil Teri".

From: M.A.S. (Siam)

Only bad pictures from India are shown in Sian The Indians and Siamese are very much intereste

No, No. This is not a Viennese Waltz, this is a cycle dance from DIL-HI-TO-HAI, a Film Corp. of India releas

seeing Indian films. Why don't the producers nd some better stuff to this part of world?

Good pictures cost money. Ask your distributors and exhibitors to pay more and get better pictures.

om: M. Ibrahim (Balebennur)

If war breaks out in India what will our pro-ıcers and artistes do?

Same as you or I will do—get under cover when the bombers come.

In the time of war what about our editor Mr. ıburao Patel who is touring Europe?

Thank God I am leaving Europe and by the time you read this I will be in glamorous Hollywood where they shoot only with Cameras.

rom: K. Hiraman Singh (Bangalore)

Who is the better artiste between Leela Chitnis ıd Shobhana Samarth?

Leela Chitnis; and now don't argue.

rom: M. G. Sastry (Ellore)

Is there any standard and reliable College in ıdia where I can study Sound Engineering?

Yes. The Abdulla Fazelbhoy Technical Institute, c/o St. Xavier's College, Bombay 2.

rom: N. Basviah (Secunderabad)

Who can sing better, Sheela or Naseem?

Sheela.

rom: K. S. Setty (Tumkur)

Devika Rani acted in Karma, an English picture. 'hy not some of the American stars appear in In-an pictures?

Have patience. What do you think I am going to Hollywood for?

rom: N. Tenjarla (Narsoraopet)

Is "Kangan" of Bombay Talkies the first picture ı which Mubarak, that polished actor of the Indian creen appears?

Yes. It is Bombay Talkies first picture and Mubarak's 100th.

rom: A. K. Ando (Bombay)

Would you please furnish me with the addresses f Deanna Durbin; Olivia De Haviland and Dorothy amour?

1. c/o New Universal, Culver City, California, .S.A.

2. c/o Warner Bros., Burbenk, California, U.S.A.

3. c/o Paramount Pictures, Hollywood, Los Ange-s U.S.A.

rom: K. R. Kisri (Cocanada)

What took Sabu to London Films!

His luck.

Is Ram Bagai your Hollywood correspondent an n Indian? And what is he there?

Yes. He is an Indian like you and me. He is in Los Angeles studying film technique.

From: H. K. Lall Ranade (Assam)

What is the caste of Chandramohan?

He is a fine artiste from U.P.

Who is the greatest Director of India?

No one is the greatest. Shantaram and Nitin Bose are the greatest.

From: B. K. Desai (Nagpur)

Write a sentence about each of the following:— Gouri in "Tukaram"; Vasanti in "Tulsidas"; Chotu in "Unexpected"; Charlie in "The Kick"; Chandramohan in "Pukar."

1. A daughter of the Earth wedded to a son of Heaven.
2. She sings her way to your Heart.
3. **Jagat Mama**—the mad mama of the mad World!
4. Charlie puts a Kick in to the Picture!
5. Without Chandramohan the Pukar would have been a **Pukar** in Wilderness.

Queen of Beauty—Empress Nur Jehan, played by lovely Naseem in Minerva's "Pukar".

From: Mohamed Husain (Amalner)

Baburao Pendharker is always being cast with Meenakshi. By the way what is at the back of all this?

Have you not yet seen "Brahmachari" and "Bottle of Brandy"?

From: K. S. Sudham (Bangalore)

I think that the chief impediment in the progress of our Film Industry is the lack of co-operation and organisation. Why should not our prosperous producers join together and devise ways and means to further our Film Industry, which has a bright future? All the producers should forget petty differences and work on a common platform. This will prove to be a high tariff wall and our people will be encouraged to see more and more Indian Pictures. What is your view?

All dreams come true some day. If you are young you may live to see the miracle of producers co-operating with each other for the good of the industry and the country. I don't think I will live to see the happy day.

Do our artistes receive fair treatment at the hands of the Producer?

Yes. The fair artistes receive fair treatment.

Kanchanmala—the Siren of South India as she appears in Shrec Jagdish Films' "Malli Pelli".

Vimla Sardesai and Gireesh in "In Search of Happiness", the Huns picture (in Marathi and Hindustani) now running at the Majestic Cinema.

Are our artistes interested in sports and other topics of daily interest? Is there any attempt to encourage such side activities in our Studios?

Yes.

1. A badminton court at Ranjit.
2. A tennis court and ping-pong table at Bombay Talkies.
3. A Billiards table at Jyoti (Old Imperial) studio.
4. A Carrom board at Wadias.
5. And practically all the stars attend races.

From: B. K. Rama Rao (Mysore)

Between Shantaram and Devaki Bose who is the better Director. Mr. Shantaram's pictures have never failed while some of Devaki Bose's have failed rather badly.

You have answered your own question.

Which are the best pictures directed by the two?

Shantaram — "ADMI"
Devaki Bose — "SEETA"

From: Charan Singh 'Nirman' (Sargodha)

Has any lady so far written a screen play?

Yes. The late Begum Ansari wrote the story "Baghban" which was such a tremendous success. Also, I believe, Miss Nandy wrote the story of Bombay Talkies film "IZZAT."

HE TELLS UNCLE SAM!

Baburao Patel, "Million Dollar Personality," Wins Universal Support In New York

By Louis Ogull, Staff Correspondent, News Press Service.

NEW YORK, Sept. 14.

The smug serenity which has marked Hollywood's production of motion pictures slandering the Indian people has already been shattered by Baburao Patel, editor of 'Filmindia' and President of the Film Journalists' Association of India, during his brief stay here.

Following up his gala reception by the press upon his arrival on August 28, Mr. Patel has smashed through the armour of indifference and complacency of local studio executives and has also won the support of the Hays office and of Nathan Golden, Chief of the Motion Picture Division and of the U.S. Department of Commerce.

"Million-Dollar Personality"

Because of the general upset conditions resulting from the European War it was not expected that the mission for which Patel has journeyed to America would receive the attention it so strongly merits. However, Patel's "million dollar personality," a term unanimously bestowed upon the Indian journalist by the American reporters, has surmounted this seemingly insurmountable obstacle and is paving the path toward ultimate success in Hollywood.

The unprecedented visit to this country of a prominent Indian figure to protest against unjust and unwarranted productions dealing with Indian themes, such as "Gunga Din," has taken the film world by storm and is opening the eyes of sympathetic Americans to the true situation. Patel's invasion of "the enemy camp" the successful manner in which he is telling the different studios "where they get off" is raising the estimation of India in the eyes of all who come in contact with him or who read about the purpose for which he is here.

India Fights Back

The American people are known for their quick support for the underdog in any situation. For that reason they relish the idea of a spokesman for India coming to these shores to state her case. The fact that such a visit has been made for the first time in the history of the motion picture industry, and by such a personable figure as Patel, is certain to drive home to the American mind the full seriousness of India's rising indignation against defamatory films.

It appeals to the American sense of justice and fair play to support Patel's mission. For India is struggling for independence and needs the sympathetic understanding of the nations of the world to effectively achieve this goal. Motion pictures depicting the true India can be invaluable propaganda. So when India fights back on this score America applauds.

WHAT THE AMERICAN PRESS SAID!

NEW YORK TIMES:

"Mr. Patel is in this city to protest against the unsympathetic treatment accorded to the Indians in several recent pictures."

NEW YORK POST:

"The main point in Mr. Patel's mission is to win the assurance of Hollywood executives that Indian advisers will be consulted during the filming of productions with Indian themes."

DAILY WORKER:

"Let us hope that Mr. Patel's presence in America will mark the beginning of a new epoch of decent films about India."

Patel Honoured at World's Fair

The Indian spokesman has been following such a crowded working-day schedule that he was unable to pay a visit to the spectacular World's Fair on Long Island until September 7, ten days after he landed here on the "Normandie." On that day he was the honoured guest at Projectionist Day exercises held in the Special Events Building. The genial film journalist of India was greeted at the Fair by Nathan D. Golden, Chief of the Motion Picture Division of the U.S. Department of Commerce.

Mr. Golden informed Mr. Patel that he would be happy to aid the Indian people in their agitation against slanderous films by issuing an official memorandum to the Hollywood studios. He was obviously impressed with Mr. Patel's concise and straightforward presentation of India's complaint and, after reading the letter sent to Mr. Patel by Lord Zetland, Secretary of State for India, promised to use his good offices to halt further offensive productions.

Hays Office Lends Respectful Ear

Major Frederick L. Herron, head of the Foreign Department for the Will Hays Office, met Mr. Patel for a conference that lasted more than two hours. The Major expressed regrets that Mr. Hays was out of town but hoped that he would be in Hollywood when Mr. Patel arrives there. He listened respectfully to Mr. Patel's word picture of India's indignant and properly resentful attitude towards distortions of her culture and traditions in Hollywood films and admitted that India's position was entirely correct. He, too, promised his cooperation to rectify this situation and notified the Hollywood office to see that Mr. Patel conveys his legitimate complaint to the leading producers there.

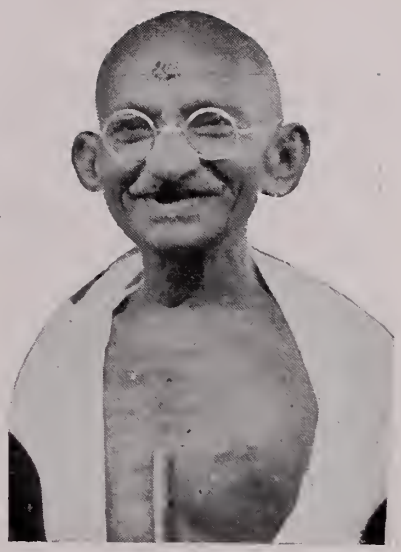
Motoring to Hollywood

Having completed his programme in New York. Mr. Patel leaves today by motor to Hollywood in order to continue his propaganda in key cities en route.

Another meeting has been arranged for Mr. Patel in Hollywood. His pleasing personality has won for India a host of new friends, and even the representatives of film companies, like Warners, R.K.O., 20th Century-Fox, Paramount, and Republic have told him they hope he will come back to the States again in the not too distant future.

● In "Poor Sweethearts" (Bhole Bhale) a Sagar picture, we meet old favourites; directed by Zia Sarhady.

Ahmad Abbas Writes A Letter to Mahatma Gandhi



My Dear Bapu,

Respectful congratulations on the happy occasion of your 71st birthday.

I crave your forgiveness for intruding upon your time at a moment when greater issues of war and peace claim your undivided attention.

But, war or no war, the unceasing flow of life must go on in all its numerous channels. Even under shell-fire men must love and be loved, make friends and seek companionship, laugh and make others laugh, entertain and be entertained.

And, as before, children must look to their fathers with their problems and their troubles. To whom shall we, the sons of India, look for consolation and guidance but to you—you whom we have come to love and honour like a father? Today I bring for your scrutiny—**and approval!**—a new toy which our generation has learnt to play with—the CINEMA!

In two of your recent statements I have been surprised and pained to find Cinema mentioned in (what appears to me) slightly contemptuous terms.

In reply to a request from the Bombay editor of a Bombay journal for a message on the occasion of the Indian Motion Picture Congress, you briefly stated that you never saw pictures. In a more recent statement you include cinema among evils like gambling, Monaco, horse-racing, etc., which you would like to banish but which you leave alone 'for fear of losing votes.'

Now if these statements had come from any other person, it would not necessary to be worried about them. After all individual opinions must be conceded. My own father never sees films and regards them as an imported vice from the West. I respect his opinion even though I may not be able to share it. But your case is different. In view of the great position you hold in this country—and, I may say, in the World—even the slightest expression of your opinion carries much weight with millions of people. I have no doubt that a large number of conservative and orthodox persons in the country will be confirmed in their hostile attitude towards the Cinema after reading your statement. "There must be some great evil in cinema if the Mahatma does not approve of it," they would say. And one of the world's most useful inventions would be allowed to be discarded or (what is worse) left alone to be abused by unscrupulous people!

I have no knowledge of how you came to have such a poor opinion of the cinema. I don't know even if you have ever cared to see a motion picture. I can only imagine that, rushing from one political meeting to another, you chanced to catch a glimpse of some lewd cinema posters that disfigure the city walls and concluded that **all** the films are evil and that the cinema is a playhouse of the devil.

I frankly confess that there are many films that are morally as well as artistically bad. Their producers exploit the baser passions of man to make money.

I also confess that you and most of those of your generation will not like the playful romanticism that my generation gloats over in most films. I do not wish to discuss this here. No two generations have ever agreed in their social outlook and never shall. The concept of morality changes from age to age. A hundred years ago it was sinful to cross the seas. Fifty years ago it was immoral for a woman to be seen talking to a man. Today all that is changed.

The attraction of the opposite sexes is one of the fundamental facts of life. Men and women have loved each other ever since the time of Adam and Eve. And, believe me, it is not in the power of average human beings to grasp the subtle differentiation between physical attraction and spiritual love.

In any case, here I am not pleading for romantic films. I do not expect you to see them or even approve of them. All that I wish to say is that cinema is an art, a medium of expression, and therefore it is unfair to condemn it because of the questionable character of some (or most) of the films.

After all, books are not to be condemned because they include treatises on pornography.

The marvellous invention of wireless (which kept the recent historic meeting of the Congress Working Committee informed of world happenings up to the last moment) is not to be condemned because the All India Radio often broadcasts love songs and romantic duets. On the same radio one may hear recitations from Bhagvad Gita and the Holy Quran.

The aeroplane which has revolutionized world transport and is often used to rush medical supplies does not deserve to be abolished because Hitler uses it to bomb innocent human beings.

None of these inventions are bad in themselves though unscrupulous persons may exploit them for undesirable purposes. But then unscrupulous

SANT TUKARAM - The screen carried his uplifting message to millions all over the country.

men have abused and exploited even such noble institutions as religion and patriotism! Religion does not become bad simply because billions of human beings have been killed in its name and patriotism is still a virtue even if jingoes have waged imperialistic wars for supposedly patriotic purposes.

Then why brand the cinema as evil when, properly used, it can be an instrument of much good in this world?

There seems to be a general impression (and I fear that you have been led to share it) that the Cinema films exclusively deal with sex and love themes. I am not surprised that such an impression exists because until recently it was true and, in the case of India, it is still largely true.

But in a few lines I wish to sketch briefly for your information some of the social and educational activities carried on through films in foreign countries.

Education: In most western countries visual instruction in Science, Natural History, Geography, History, etc., is imparted through the screen to supplement the text-books and lectures.

News: News-reels, often flashed on the screens within a few hours of important happenings, bring a visual record of events of political and general interest before the cinema-goers.

General Knowledge: Short films on such diverse topics as Science. Lives of great persons. Travel. Household management, Hygiene, Cooking, etc., are regularly shown with entertainment films.

Anti-Crime: The crime wave in U. S. A. has been appreciably checked by exposing crime methods in such films as the "Crime Does Not Pay" series.

Political Information: "March of Time" is a new feature which brings a pictorial record of world events, so assembled that each feature provides intelligent information on some vital political problem of world interest—e.g., American Foreign Policy, Japan's

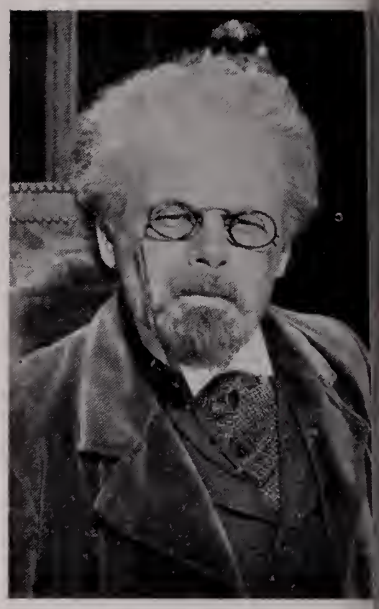
Spencer Tracy as the idealist who created "Boys' Town"

Problems, The New Turkey, Present Situation in Mexico, etc.

Then I may also mention some of the most inspiring 'documentary' films about China and Spain that were recently shown in India.

These are, of course, what may be called the extra-entertainment, non-commercial films but the demand for them is increasing and a considerable part of the programme in cinemas is being taken up by such useful films.

But even among entertainment films the socially useful and



Paul Muni as Emile Zola, th great fighter for justice.

morally uplifting element i steadily on the increase. I g below a list of only a few west —and Indian—films which are exceptionable even from the vi point of the strictest moralist am sure if you saw them, would have nothing but praise them. I may add that each them has been very popular literally millions of cinema-g all over the world have seen th

Life Of Louis Pasteur: The st of the great scientist and huma tarian who discovered the cure rabies (American).

Life of Emile Zola: The inspir story of the great French wri and fighter for justice. (Americ

Boys Town: The story of a n clergyman's efforts to rede derelict children. (American)

Lost Horizon: A plea for n violence and absence of conflict the only cure for the World's i (It reminded everyone of many your teachings and was perh inspired by them!) (American)

Juarez: The story of the Mexi hero who liberated his coun from foreign rule (American).

Sant Tukaram: A beautiful d matization of the life of the Mah rashtrian poet-saint. (Indian)

nt Tulsidas: Based on the life he great poet who gave India gospel of Ramayana in the onal language (Indian).

eta: An epic film based on the story of Rama and Seeta lian)

idyapati: A beautiful story of a t poet and Ram-bhakt. dian)

nma Bhoomi and Dharti Mata: mendable attempts at depict- the problems and life of rural ia (Indian).

dmi: A brilliant drama of a en woman's brave fight for re- ning her lost soul and the social es involved. (Indian)

nd do you know, Mahatmaji, t some patriots are endeavour- to produce a film record of r own inspiring life?

ou may find it difficult to be- e but I sincerely hold that the ional movement led by you has irectly caused much purifica- tion and regeneration in the realm of the Indian cinema. By giving back to us our national self-respect you caused a tremendous cultural upsurge and revitalization of national art which has been naturally reflected in better and more socially useful films.

That is why I believe it is not an unpardonable impertinence to depict you as "leading the Nation" —even in the realm of motion picture art!

It has been possible to produce such pictures because a small but happily increasing group of honest and socially conscious people have started taking interest in films. Ten years ago such films were not produced because the educated and 'respectable' folk looked down upon the cinema as something evil and loathsome.

Today those earlier prejudices are breaking down. The 'cleansing' of the Indian films will be in direct proportion to the number of honest and responsible people who are able to take the place of ignorant profiteers who dominated the industry for so many years.

We want more decent people to take interest in this industry, so that it becomes an instrument of social good rather than a **tamasha.** But these people may be discouraged and kept away if you and other great men like you continue to count the Cinema among such vices as gambling and drinking.

You are a great soul, Bapu. In your heart there is no room for prejudice. Give this little toy of ours, the Cinema, which is not so useless as it looks, a little of your attention and bless it with a smile of toleration

Respectfully and
affectionately yours,

K. Ahmad Abbas.

What Men and Women said after seein

"ADMI"

Anglo-Indian Girl : *" Unkind but how true !"*

Film Director : *" I wish I could direct a picture like this ".*

Film Producer : *" I am proud of this achievement of the Indian film industry ".*

Film Star : *" Better to starve and act in such a picture than get a thousand rupees a month ".*

Hotel Boy : *" If only I could sing like Ram Marathe I would sell a hundred cups of tea every day! But then why should I be a* **Baharwalla** *at all ?"*

Journalist: *" Hold that front page, boys ! I have got a scoop ".*

Love-Sick Youth : *" I am cured ".*

Parasite : *" Sali, mujh ko koi aisi nahin milti jo sat zaban men gai."*

Policeman No. 255 : *(patrolling near Central Cinema) :* "Oh, hell, *how did they put me into this picture ?"*

Policeman's Wife : *" Now I know why my husband prefers to be on night duty ".*

Student : *" I begin to study Life now".*

BABURAO PENDHARKER—

The greatest and most consistent artiste of the Indian Film Industry, he has always lived his part; in his recent picture "In Search of Happiness" he has climbed the rarefied heights of enduring fame. He is the artiste and the gentleman who is SECOND TO NONE.

FORTHC

KA

Co-

LEELA

ASHO

MUBAR

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V. H. D

enes from
BAY TALKIES
UCTION
AN
Coming shortly
at the
ROXY

LEELA CHITNIS, the talented star, in a scene from Bombay Talkies' "Kangan", with handsome Ashok Kumar.

ROUND THE TOWN

KAPAL KUNDALA

Produced by: New Theatres Ltd., —Story by: Bankim Chatterji— Direction: Phani Mazumdar—Dialogues and Songs: Shore and Arzu —Music Direction: Pankaj Mullick —Cinematography: Dilip Gupta— Audiography: Sham Sunder Ghosh. Cast: Leela Desai, Najam, Kamlesh Jagdish, Panna, Pankaj Mullick, etc. Released at Roxy, Bombay— Date of Release: 16th September 1939.

Unless B. N. Sircar stops such fatal experiments as entrusting an important picture like "Kapal Kundala" to mediocre directors like Phani Mazumdar we are afraid the New Theatres reputation (built on such masterpieces as "Devadas", "Vidyapati" and "Bari Didi') will be seriously impaired. Judging from ordinary standards "Kapal Kundala" may be 'not a bad picture,' but it certainly falls short of the standards created by New Theatres' own productions.

The Story: The late Bankim Chandra Chatterji, the celebrated author of Bengal who wrote the immortal lines of the 'Bande Matram' song, wrote the original 'Kapal Kundala' on which the present film is based. But it appears that Mani Dutta who wrote the screen adaptation and Phani Mazumdar who was responsible for scenario, have both misunderstood and consequently misrepresented the original story which was the psychological portrait of a child of nature, a girl brought up by a Kapalik far away from the complexities of the world, a girl who was more at home playing with the waves of the sea than in human company and who did not even understand the meaning of Love. This characterization was placed, for effect, against the back-ground of the Seventeenth Century Bengal —when human sacrifices were still made at the altar of the goddess Kali, when sailing boats dared the capricious seas, when the influence of the Moghal emperors of Delhi was disturbing the placidity of social and cultural life even in distant Bengal. Phani Mazumdar has invested the story of the rationalist author with an unnecessary and irrelevant mystical air. Strange heavenly sounds keep calling Kapal Kundala who seems to be living in perpetual dread of some supernatural phenomena. Even the clap-trap of the Kapalik's sandals has been given an eerie significance.

Ratanbai in Supreme Pictures' mighty epic Ghazi Salahuddin.

ABBAS ON THE A I R!

To Broadcast Review of Indian Films

Mr. K. Ahmad Abbas, the Film Critic of "The Bombay Chronicle" and a regular contributor to "Filmindia" will broadcast a review of Indian Films (in Hindustani) from the Bombay Station of the All India Radio on 27th October.

Performances: Leela Desai has done unexpectedly well in a role which is quite different from the roles she has played so far. Najmul Hasan shows marked improvement and proves that he can sing well. Kamlesh Kumari acts with sensitive restraint and dances with her characteristic grace. The **piece de resistance** of the film, however, are the two songs by that versatile musical genius, Pankaj Mullick.

Rajput chivalry lives again in the role of Sangramsingh played by veteran Sohrab Modi in Minerva's "Pukar", one of the year's outstanding box-office 'hits'.

Production: With such an excellent cast it is a pity the Director has utterly failed to produce a better picture. The scenario is fundamentally weak and, except in one or two scenes, editing has not helped. Sound recording is excellent but photography is not up to the level of "Vidyapati" or "Dushman." The musical score (by Pankaj Mullick) is throughout impressive.

Points of Appeal: The name of Bankim Babu, the reputation of New Theatres, the songs of Pankaj Mullick and dances of Kamlesh Kumari may, to some extent, draw crowds—despite Phani Mazumdar's marked failure.

COMRADES

Produced by: The Sagar Movietone Co.—Story by: Babubhai Mehta;—Direction: Nandlal Jashvantlal—Dialogues: Zia Sarhady— Songs: Zia Sarhady and Kanniya Lal—Music Direction: Anil Biswas —Cinematography: Faredoon Irani —Audiography: C. Biggs and Chandrakant Pandya:—Cast: Surendra, Maya, Harish, Jyoti,

It All Began Thus

In The Examination Hall!

SHE WAS SITTING JUST BEHIND HIM &
HE SNATCHED HER HAND-KERCHIEF!

He handed it back to her with the inscription "I Love You" and thought the wooing was over!

See the Most Hilarious Comedy

POOR-SWEETHEARTS

or Bhole' — Bhale'

Sagar's New Surprise in Screen Entertainment

Starring: MAYA, BIBBO, PREM ADIB, ARUN
with ADVANI, JYOTI, KANAYALAL.

Directed by:—**ZIA SARHADI**

Coming Shortly at **PATHE**

***Now Showing at*— PATHE**

Sagar's **COMRADES**
OR **JIVAN SATHI**

SAGAR PRODUCTION

Jilloo, Sankatha, Kayamali, Bhudo Advani, Jamu Patel—Released at Pathe Cinema—Date of Release: 2nd September 1939.

It is one of the paradoxes of the film industry that while the unpretentious and modest "Sadhana" scored so well, Sagar's more ambitiously planned and boosted "Comrades" did not come up to expectations.

The Story: It is the old, old story of two brothers (Jatin and Kiran) who love the same girl (Rekha). All the three are supposed to be great friends, devoted "Comrades." The girl seems to be on terms of intimacy with both the brothers, more so with the elder brother Jatin. One day Jatin overhears Kiran making love to Rekha. A storm intervenes, the radio-set is miraculously tuned-in to the correct station and the voice of a radio singer beckons him to the path of sacrifice. He must renounce his love for the sake of his brother. How noble! But, instead of quietly leaving the home, Jatin indulges in most amazing orgies of drinking and loose living which are so comical that the sacrifice motif is completely clouded over. Turned out of the family by his father, Jatin becomes a thief. He robs his own family, causes a poor innocent girl (Jyoti) to leave her home for his sake, treats her brutally, is inevitably involved in a motor accident and flirts with the nurses and generally behaves like a scamp.

A broom in hand and submission in her eyes—that's Gohar in 'Achhut'.

In the end, however, we are assured that he was all the time pure like a saint and he had been doing all this only to convince Rekha of his worthlessness so that she may marry the other brother. Pathos is piled thick in the latter sequences, there is a storm number two, the other brother has to fall down a staircase and the good old bandages are put round his head this time. The "Comrades" are happily re-united and everyone lives happily ever after.

Performances: Jyoti who seems to have improved greatly since her last appearance in "The Only Way" shares the acting honours with Surendra who is better in the serious than in the lighter sequences. Maya, vivacious in the gayer moments, cannot cope with tragic situations. Harish may improve under better direction.

Production: With better scenario, direction and editing the story could have been made into a better picture. The director's attempts at original cross-cuts and angles

An exciting moment from "In Search of Happiness," Huns Pictures' latest triumph, starring Baburao Pendharkar, now running at the Majestic Cinema.

have made the whole thing jerky. Photography is excellent, sound-recording not so good.

Points of Appeal: Sagar's trade name plus the star value of Surendra and the songs he and Jyoti sing may ensure a moderate success for this picture

ADMI

(or "Life's for Living)

Produced by: The Prabhat Film Co., - Story by: A. Bhaskar Rao - Direction: V. Shantaram - Dialogues and Songs: Anant Kanekar and Munshi Ajiz - Music Direction: Master Krishna Rao - Cinematography: V. Avadhoot - Audiography: S. Damle - Cast: Shanta Hublikar, Shahu Modak, Bai Sundrabai, Buwa Saheb, Ram Marathe, Chhottu, Gouri etc., - Released at: The Central Cinema, Bombay - Date of Release: 9th September 1939.

This is undoubtedly the finest picture produced by any Indian Studio this year. After two years, Shantaram has come out with a real winner. For the social significance of its subject matter, the realism of its treatment, the perfection of its technique and the wealth of gripping dramatic elements, "Admi" will be difficult to surpass. In the opinion of many independent observers it is better than any other film seen this year in India—not excluding 'hits' from Hollywood, England. France and Russia!

The Story of this film can be summed up in a few words. Moti, a young policeman, the son of a pious religious-minded but kind and gentle old woman, falls in love with Kesar, a 'song-and-dance girl' who has been forced into this life by force of circumstances and who desperately wants to abandon this life. They decide to get married. Moti's mother, a simple soul, gives her permission—not knowing the antecedents of Kesar. At the last moment, however, Kesar realizes that in such a pious household she would not fit in. She leaves the town. Moti, at first tempted to behave like all frustrated lovers, is saved by the commonsense advice of his colleague and friend, Meghram. Meanwhile tragedy that has been dogging the footsteps of Kesar overtakes her.

To judge "Admi" from this story would be like judging the beauty of a human form from an X-Ray photograph showing only the skeleton of bones. It is the clever scenario of Bhaskar Rao that has endowed the story with a rich and stimulating variety of incident and given it point and purpose. And Shantaram's direction has breathed into it a soul—the soul of Man!

Mr. Carl Laemmle Sr. whose death occurred at the age of 74.

A series of real-life characters move across the screen and the men and women in the audience may well say to themselves, "That's me. That's me".

Moti, raw young man and obedient son, at once the coward and the hero, who keeps on justifying his moral cowardice by saying, "After all I am an **Admi**", until Meghram reminds him "Don't forget you are an **Admi!**" These are the only two occasions on which the word "Admi" is used in the dialogues. And yet they are sufficient to reveal the entire psychology of Man who has within him both the instincts of cowardice and heroism.

Kesar is a 'Song and Dance girl'. But she has a heart and a brain. She feels the indignity and humiliation of her position in life. She also understands (as few fallen women do) that she has been the victim of cruel circumstances and that fundamentally she is as good as any other human being. She upholds her self-respect by using irony and a healthy cynicism. But a human being is but a part of the social system and ultimately she has to voluntarily accept Society's unspoken verdict on herself.

There are other interesting and significant characterizations - Mannu, the boy of the slums; Meghram and his wife, representing love as the masses of India understand it; Moti's mother-pious, gentle, affectionate and superstitious, a typical Indian mother; and the blood-sucking parasite to whom Kesar represents a perpetual source of money for drink. As variegated an assortment as you will invariably find in life itself.

Performances: The hero of the film is none else but Shantaram who has succeeded in getting uniformly good work out of his artistes. Shanta Hublikar who had not created a great impression in "My Son", rises to heights of histrionic triumph in the role of Kesar. She brings to this characterization a wistful charm, a sparkling vivacity which has yet the traces of a tortured soul within, a natural gift for music. Her **"Kis Liye Kal Ki Bat"** song, sung in six languages (Hindustani, Gujarati, Bengali, Punjabi, Tamil and Telugu) will win her millions of fans from Kumbakonam to Rawalpindi, from Ahmedabad to Calcutta. Shahu Modak, appropriately 'soft' and boyish, reveals outstanding histrionic ability. Bai Sundrabai's songs, especially **"Man Papi Bhula Kaun Ise Samjhaye'?"** will be rummed all over India. Buwa Saheb is 'natural' for raising laughs and Gouri is already known for her characteristization of an unsophisticated Indian housewife. The surprise of the film is provided by

You need no longer hide in the cupboard, Indurani, the censors will certify your picture "Swastik" and then you can safely come on the Krishna screen.

Ram Marathe who. as Mannu, turns out a memorable performance and comes very near to stealing the show.

Production: All ambitious Directors, Cameramen and film editors ought to see "Admi" over and over again. They will learn a lot. The technique - particularly in photography, editing and montage - is years ahead of the average Indian pictures. Excitingly original results have also been obtained by simple manipulations of the sound-track - e.g. by eliminating the sound altogether from certain scenes! Kesar's song in the jungle with the villager's chorus in the background provides an interesting idea in montage of the sound.

Points of Appeal: There is plenty of entertainment in the picture even for those who cannot stomach a 'serious' picture. The songs, particularly the sensational multi-lingual one, are a rare musical treat while certain brilliant satirical pieces will throw any audience into fits of laughter. Add to this the name of Shantaram and the reputation of Prabhat and you have a picture that will satisfy the most fastidious cine-goer and gladden the heart of the gloomiest exhibitor.

THIRUNEELAKANTAR

(Whenever possible we shall endeavour to publish reviews of important South Indian pictures. The following review is contributed by Mr. K. A. Chidambaram, a well-known Art Critic and News Editor of "The Bombay Chronicle."—Editor, Filmindia).

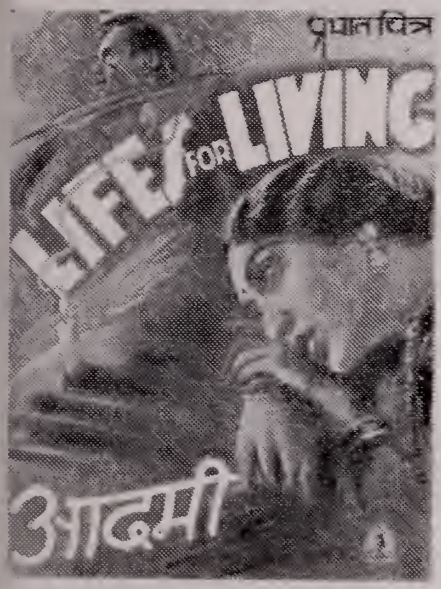
"Thiruneelakantar" a Tamil mythological picture produced by the Thyagaraj Films Ltd., Trichinopoly, had a week's run at Plaza, Bombay, in the second week of September before packed houses of South Indians. Mr. K. Subramaniam's experiment of giving a week's run for a Tamil picture in Bombay was followed in this case with remarkable box office success.

The Story is a devotional theme and centres on the rustic surroundings of a potter and potter's wife, who as living exponents of the 'Bakhti-marga' cult come cut successful through the ordeals set up by Lord Shiva and are acclaimed as the God's chosen ones. The story, in spite of its ascetic ideology, has romantic and love episodes which are equally gripping. Mr. M. K. Thyagaraja Bhagavatar who plays the title role as the Saint has struck form and excels his own roles in "Chintamani" and "Ambikapati" which made him the idol of cine fans. He is ably supported by Papa Lakshmikantham as Neela the potter's wife, S. S. Rajamani as the danseuse who infatuates him, and Sirukalathur Sama who plays the 'divine villain' of the piece. Mr. Bhagavathar regales us with plethora of songs of a high order, though they lack the 'Chintamani Kick' about them. The procession of deities, elephants, drummers, cymbalists, Nadaswaram players, temple bells and belles, dancers, danseuse and Devadasis bring before our mind's eye the glory that was Ind.

The producers deserve praise for the success they have achieved, but they have missed a grand opportunity of producing what would have been the 'greatest documentary' of South India. More than 'Nandanar', 'Thiruneelakantar' should reveal the glory of Chidan baram, the centre of light ar learning and the birth place Shiva's Nadana, Nardana and Tai dav dances. Mr. Bimalendu Bos a keen student and exponent Indian dancing once told the wr ter that he would exchange th whole world for the Eastern Tow of Chidambaram which is a rep sitory of the dance wealth of In dia. It is a pity that the prod cers have not freely drawn fro these sources to give us some the sculptured poses of "Bhara natya", art and technique. would have fitted in well with th temple dance scene, and at th same time would have given th film an international appeal. Ch dambaram is not merely a cit but a City State of the old Gre type with its peculiar temple pol ty called "Sabha rule". The pr ducers should have sought the c operation of the temple author ties for at least one shot of th "Deekshatha Sabha" for the cou scene.

Now that South Indian prod cers have taken in hand big hist rical films like "Chandragupt and "Sankaracharya", a new m thod of approach and a new sen of value of the documentary ar artistic are all the more necessar

Take it easy Charlie—Sitara is not the dame to come into your clutches so soon! A scene from Sardar Chandulal Shah's 'Achhut'.



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FOR THE TECHNICIANS

By The Editor

Association of Cine Technicians of India

Menacing clouds of war threaten the industry and if we are to save it from an inevitable and an early death we must rally round and forget our mutual differences and devise a common remedy.

But there must be no trace of selfish motives actuating us, neither any disregard of the other worker nor the feeling of everyone for himself and no one for everybody. It is that personal aspect of Co-ordination, which did not legitimately fall within the scope of our last article, it may not even be exactly defined as Co-ordination, but call it what you will, what we mean is the sacrifice of all personal ends, a policy of one for all and all for one. It is this, that must come forward and help us to fight the menace that threatens our livelihoods today.

SOAP MANUFACTURE AND FILM WORK

It is surprising therefore that the very first steps suggested towards meeting this contingency happened to be a reduction of salaries of workers. Of course such a suggestion could hardly have been expected to be unanimous, but it has helped to reveal the mentality of some of us placed in more or less responsible positions of control in the industry. In such a gathering of men purporting to call themselves the leaders of the industry, there must necessarily be at least a few whose clearer vision and greater insight can carry them beyond the mere problems in hand, and it is gratifying to note that it was one of these that put forward a dissenting note and pointed out the fallacy of the remedy.

We have persistently been driving it home to those whose business it is to control such affairs, through the medium of our publication, the Association's quarterly Bulletin, that the only possible economy lies in the control of our production time schedules.

A normal motion picture production in India averages from 600 to 700 shots and calculating on an average of 15 shots per working day the shooting time schedule should not exceed 45 days. If we add to this another five days for contingencies we have a maximum of 50 days for the production of any major film. When we come to realise that the average number of days taken today for even a mediocre production is close to 70. we will have an idea of the enormous loss to which the producer is put. A studio's expenses average approximately Rs. 1000 per day and 20 days means Rs. 20,000 per production, an amount even a fraction of which can never be saved by salary reductions.

Exactly why there should be these delays? For it is scarcely fair to assume that these are deliberate wastes on time of the part of the workers. Speaking on behalf of our community it would be idle to boast that the Technician is on duty 15 minutes before any other member of the unit is present on the set, and it is always more than half an hour every day that he is on the set packing away his things after every one has left. The Director too, is mostly on a contract job, or if he is not, there are invariably other attractions such as bonus, etc., that impells him to be on duty in time, and he is as eager if not more than anybody else to finish his work quickly. What then are the reasons?

KEEP THE SCRIPT READY

This is not the first time when we have been compelled to stress the importance of not only a complete but proper script before the start of actual production. Today in India it is the Director whose job it is to see that he has it and to insist upon it. If he does not do so he is wantonly throwing away the money his producer has entrusted him with. For he must know what and when he is to work, his artistes and technicians must be told their duties and be given time for preparation and co-ordination, there must, in short, be no thinking on the floor, all that, must be ready and complete. Every artiste must know his lines, every technician his set up, there must be no delays in preparation. There must only be time for execution on the set, and then only can we hope for a shorter time schedule.

But this can only be when the script in addition to all dialogues and songs with their tunes, has a complete description of each scene —sketches of costumes and settings with all details prepared in perfect co-ordination with the different departments concerned, a separate list of process, montage or other shots, and all other information required by the production department. Only when all this is complete can a shooting schedule be prepared possibly with regard to the availability of the important artistes, and then and then only must production be taken in hand.

We admit all this takes time, but it does not hold up other productions and is therefore not a fraction so costly of what it would be if work has started as it is now, haphazardly. If we can save the 20 days thrown away today we will have saved 20 per cent of a production's cost making it unnecessary to seek other and possibly doubtful avenues of economy. The Association of Cine Technicians of India gives its assurance to the leaders of the Industry of its whole-hearted co-operation in this or other measures of economy that they may consider it expedient to adopt, but at the same time it also wishes to emphasize upon them, most emphatically, that this is a time when petty selfish motives even on their part must find no place in such measures. They must do what is good for all and not what a short sighted policy may seem to indicate to them as good for themselves alone. The Industry cannot afford to experiment at such a juncture. Let everything we do be for the good of all, and therein lies our salvation.

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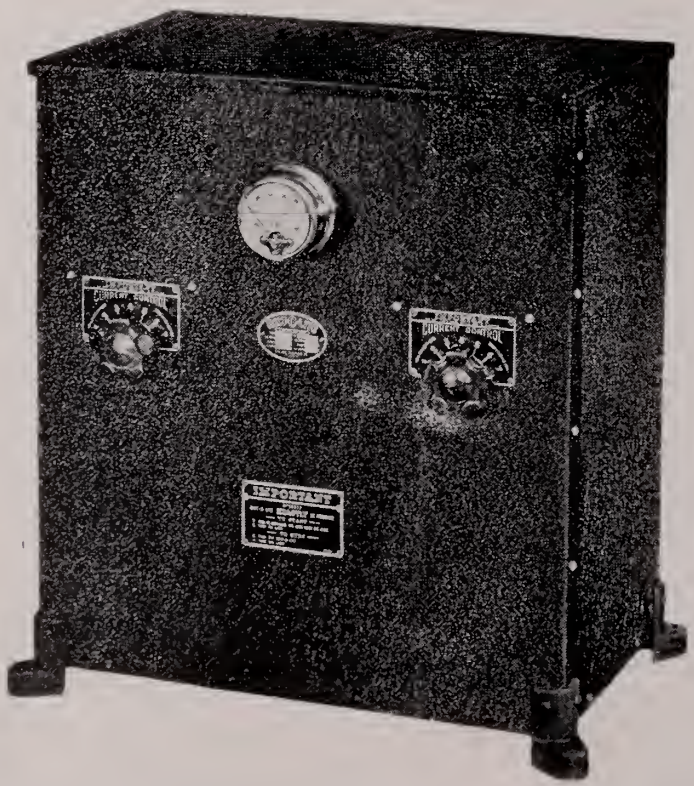

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On The Front Against Anti-Indian Films

BABURAO PATEL'S APPEAL TO SECRETARY OF STATE

Check Production of Slanderous Pictures In View of International Situation

LONDON, (By Mail).

During his recent stay here, Mr. Baburao Patel, editor of "FILM-INDIA" and the President of the Film Journalists' Association of India, addressed a memorial to the Secretary of State for India on the subject of anti-Indian films which are from time to time produced in Britain and U.S.A.

The following are extracts from the memorial:—

"The Secretary of State is no doubt aware that recently one British picture and another from Hollywood—"DRUM" and "GUNGA DIN"—have been banned by different provincial governments in India. This was in response to vehement public protest as also is the protest resolution passed unanimously by the Indian Motion Picture Congress at its session in Bombay last April and under the presidentship of Mr. S. Satyamurthy, Deputy Leader of the Congress Party in the Central Legislatures.

UNFORTUNATE EFFECTS

After such emphatic protest one would have expected that the producers in this country and in America would register some restraint but I regret to report that the production schedules for the next year have not been revised and several Indian themes offering opportunities for further derogation of Indian character are about to be produced by British and American studios. I need not in this connection point out to you how very unfortunate is the effect of such pictures on the relations between this country and India. They are, I may stress, specially unfortunate at this juncture in Indo-British history and in view of the international situation which calls for the closest sympathy and understanding between the two countries.

With a view to prevent a worsening of the situation, I appeal to the Secretary of State for India, both in his official and personal capacity, to look into this matter personally and I shall be very grateful on behalf of the Indian Motion Picture Congress, to have his assurance that he views the submissions I have made with sympathy and will do everything in his power to discourage or prevent the production of such pictures.

Padma Devi and Ashiq Husein in "Actress Kyon Bani" a Fedcral Film Exchange release.

SUPPORT FROM AMERICA

"Film Survey," monthly organ of Film Audiences for Democracy, an organization of progressive filmgoers in U.S.A. writes:—

On occasion we have been criticized for our comments on most of the films about India. We have usually maintained that these movies were not only an untrue picture of these people, but furthermore, an open glorification of the very worst aspects of British Imperialism. Gunga Din being the most recent example. Our critics have said.....

"You well may criticise these films but do the Indian people feel that way about it?" A very interesting letter we received a few days ago from Dharam Yash Dev backs up our point of view to the hilt.... Mr. Dev writes us: "These pictures, as you know, represent anything but India—and have given rise to a great deal of resentment and anger throughout my country. And this anger is ever growing. This misrepresentation and distortion of everything that is Indian is not only offensive to the Indians but also can have a demoralizing effect on the outsiders too.

INDIA WILL BOYCOTT

"Of course, as long as India is a subject country and is helpless to do anything 'strong' about it, this kind of propaganda will go on. Today she has only one weapon and that is of boycott. This has been tried and with certain success. However—this way lies disaster and bitterness. And today there is enough bitterness and misunderstanding between nations, races and 'cultures.'

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'filmindia's' GUIDE TO FOREIGN FILMS

No foreign film released this month (25th August to 25th September), can be really called 'outstanding' or awarded three stars. In Bombay at least, Indian pictures ('like "Admi" and, from the box-office view-point, "Pukar") were definitely on top.

Some outstanding American pictures are soon expected which may be recommended in anticipation—e.g., Warners' "Juarez" (Paul Muni and Bette Davis) and M. G. M.'s "Good-bye, Mr. Chips" Robert Donat and Greer Garson).

★ ★

GOOD FOR AN EVENING'S ENTERTAINMENT

TARZAN FINDS A SON (M.G.M.) starring the familiar team of Johnny Weissmuller, and Maureen O'Sullivan with a remarkable child John Sheffield. Usual Tarzan thrills, competently produced. Beautiful underwater swimming scenes plus the jungle tribes' drum-beating and hocus pocus of human sacrifice.

YOUNG MR. LINCOLN (Twentieth Century—Fox) starring Henry Fonda in the title role, with Alice Brady. There have been several pictures about Abraham Lincoln the President. This one depicts Lincoln the youthful lawyer, masterfully brought to life by Henry Fonda. Competent direction by John Ford.

CALLING DR. KILDARE (M.G.M.), starring Lionel Barrymore and Lew Ayres with Larine Day, Lana Turner, Lynne Carver and Nat Pendleton. Second of the Kildare Series. Not so good as the first.

LITTLE PRINCESS (Twentieth Century-Fox), starring Shirley Temple with Richard Greene, Nancy Kelly and Ceaser Romero. If you like Shirley you will like this one, too. Romero puts on a beard and appears as a loyal "Hindu" servant of Shirley—an unnecessary reminder of our "loyalty" to the British Raj!

OFF TO THE VILLAGE WELL—Leela Chitnis in a scene from Bombay Talkies latest film "Kangan".

DAUGHTERS COURAGEOUS (Warners)) featuring John Garfield with the Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains. No, it is not a sequal to "Four Daughters" though the cast is practically the same. Sentimental story of American family life. Not so good as "Four Daughters."

★

GO ALONG IF YOU MUST

MAN IN THE IRON MASK (United Artists—Edward Small production)—Bad French history, lavish production, fair acting by Louis Hayward and Joan Bennet. They say it is 'thrilling.'

MAN ABOUT TOWN (Paramount), Jack Benny gags, Dorothy Lamour sings and displays those famous legs, Edward Arnold acts well.

WINTER CARNIVAL (United Artists) Walter Wanger who produced "Cavalcade" and "Stagecoach" ought to do better than inflicting another pointless story of American college life. Romantic youths will find Ann Sheridan (the "Oomph" girl) an eyeful.

ROSE OF WASHINGTON SQUARE (Twentieth Century-Fox), starring Tyrone Power (Isn't he the most over-worked actor in Hollywood?), Alice Faye and Al Johnson. The last two sing.

WASTE OF TIME

LUCKY NIGHT (M.G.M.)—Robert Taylor and Myrna Loy compete with each other in boring the audience. Robert Taylor wins.

SUN NEVER SETS (Universal)—Imperialist propaganda crudely, badly done. Boring besides being objectionable. Not dangerous because no one will see it.

Writing love letters?— while the old father looks on disapprovingly?

Mubarak, Ashok Kumar and Leela Chitnis in Bombay Talkies' "Kangan"

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Directed by K. AMARNATH

Starring :

Miss Yasmin, Nazir, Rajkumari, S. Nazir and others

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Hamara Desh

Director :

A. M. Khan

Starring :

Amirbai Karnataki, Anil Kumar, Master Khalil, S. Alam etc.

● STUNT THRILLER

JAY BHARTI

(IN TAMIL)

Directed by: **Raja Yagnik**

Cast:

M. A. Rajamani, Moudgal, P.S. Shrinivas and others.

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SUPER JEWEL

Starring:

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- LALITADEVI
  Bagi Sipahi fame
- KALYANI, W. KHAN
- MIRZA MUSHARAF

Director : **HAFESJEE**

GHAZI SALAHUDDIN

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STUDIO CLOSE-UPS

RANJIT FILM CO.

Sardar Chandulal Shah has completed his "Achhut" starring Gohar; but he is not going to release the picture unless the War situation improves. A wise step, Sardar has taken.

Jayant Desai is forging ahead with his 'India Today' featuring Prithviraj, Rose and Charlie.

Abdul Rashid Kardar is handling two subjects simultaneously—'Holi' and 'Pagal,' featuring Madhuri Prithviraj, Khurshid, etc., in the lead.

Chaturbhuj Doshi has been entrusted with "The Doctor's Wife" and is busy with the paper work of the same.

"Good Luck" is ready and awaits release.

SAGAR MOVIETONE

"Civil Marriage" and "Poor Sweetheart" are lying ready for release and as soon as "Comrades" leaves the Pathe Screen the later will take its place.

In the studio, Mehboob is fast finishing off "Ali Baba" in two versions and Madhu Bose his "Kumkum the Dancer."

BOMBAY TALKIES LTD.

"Kangan," their new picture, with Leela Chitnis and Ashok Kumar, has been completed and will come on the screen very shortly. They have already started producing another social subject story from the pen of Sarandindu Bannerji, with Leela Chitnis, Ashok Kumar and Rama Shukul in the leading roles.

SUPREME FILMS

"Ghazi Salahuddin" is fast nearing completion at the Ranjit studio, featuring Ratan Bai, Gulam Mahomed and Mazhar Khan in the lead.

MOHAN PICTURES

Their much awaited and belated picture "Swastik" has been seen by the Censor Board again and again, without coming to a definite decision. It is reported that the picture has nothing to do with Nazism and that the sign "Swastik" is the auspicious sign of the Hindus since ages.

Their next "Black Heart" directed by A. M. Khan is almost ready.

K. Amarnath is busy finishing off "Volunteer."

A book in hand and challenge in her eyes—that's Gohar in 'Achhut'.

They have also produced a Tamil Talkie "JAI BHARATI."

FEDERAL FILM EXCHANGE

This is a new concern and they have begun well by taking the distribution right of "Actress Kyon Bani?" featuring Padma Devi, and Ashiq Husein in the lead. The picture has been directed by G. R. Sethi.

Two more pictures that this firm has purchased are "Dulhan" and "Why?"

MINERVA MOVIETONE

Producer—Actor—Director—Proprietor Sohrab Modi is much elated at the huge success of his 'PUKAR'; congratulatory telegrams are pouring in every day.

In the studio, Multani and Jagirdar are shooting "The Will" and "Main Hari" respectively.

Sohrab Modi is hunting for new faces for his next picture "Bharosa" a story by Aghajani Kashmiri.

FAMOUS FILMS

Mr. Shiraz of Famous Cine Laboratory is contemplating to start a new picture "Dharma Patni" in two languages, viz., Telugu and Hindi and is expected to go into production very shortly.

HINDUSTAN CINETONE:

Their maiden picture "Kaun-Kisika" featuring Padma Devi, Sobhana Samarth, Khurshid, Nazir, Mubarak etc., was released last week at the Imperial cinema and the picture is reported to have done good business. Their next production "Mud", a powerful social story written by Mr. S. H. Manto is nearing completion in the studio.

POONA

PRABHAT FILM CO.

"Life's for Living" alias "Admi" was released at the Central Cinema to a huge audience. Director Shantaram was present and almost all the Bombay producers who saw the picture were seen congratulating the genius of Prabhat.

The Marathi version of the picture opened at Poona last week at the Prabhat Talkies and is reported to have broken their own record of "DUNIYA NA MANE."

Mr. Shantaram is busy contemplating his next picture "Vasant Sena" which will also be produced in the English language for International market. It is also believed that before "Vasant Sena" be may produce another 'social' picture.

Messrs. Damle and Fatehlal will soon start with their "Dnanyaneshwar."

SARASWATI CINETONE

Dada Torney has completed "My Beloved" featuring Jayshree, Ratnamala, etc., in the lead. It is a humorous story of a village girl who goes to town and there are lots of hillarious situations.

KOLHAPUR

HUNS PICTURES

The Marathi version of "IN SEARCH OF HAPPINESS" has been released at the Majestic Cinema. The lead is played by that fine actor Baburao Pendharkar, who can rightly be called the most consistent actor of the Indian screen supported by Minakshee, Usha, Vimal Sardesai, etc.

As usual with the Huns Pictures we find excellent story, brilliant photography, fine music and the direction of the picture has been done by P. Y. Altekar who has several hits to his credit.

In the studio Master Vinayak has started shooting of "The Better Half" with himself, Leela Chitnis and Baburao Pendharkar in the lead.

ARUN PICTURES:

"Muhurt" with all due ceremonies was performed at Saraswati Cinetone Studios last week to inaugurate the new production programme of Arun Pictures. This Company is launching two pictures with powerful casts: "Gorakh" and "Karna The Great", written and directed by Mr. Bhal G. Pendharkar. It is reliably learnt that both the pictures will be produced in two versions Hindi and Marathi, the sole distribution rights are controlled by Peerless Pictures. Bombay.

A player in Mohan Pictures' Tamil Talkie "Jay Bharati"

Lalita in Supreme's Ghazi Salahuddin

CALCUTTA

NEW THEATRES LTD.

"Kapal Kundala" was released at the Roxy Talkies, Bombay and was accorded a good reception.

At the studios "Jawani-Ki-Reet" is shot steadily. Kanan Bala and Najam play leading roles.

FILM CORP. OF INDIA LTD.

'Dil-Hee-Toe-Hai" is awaiting release at important stations.

Their next is "Devi" featuring Monica Desai. Pandit Omkarnath has been signed to play "Mahatma Kabir."

DEB DUTT FILM LTD.

The full feature comedy "Patl Bhuley" is reported to be progressing rapidly under the able direction of veteran Director Mr. Dhiren Gangulay.

SOUTH INDIA

VEL PICTURES LTD. (Madras).

Their mighty devotiona "PANDURANGAN" is now ready awaiting release. With an array of such famous stars as Maharajapuram Krishnamoorthy, Vidwan Srinivasan, Miss T. A. Mathuram Miss P. S. Sivabagyam and others playing the lead, the picture ought to be a success. Much credit for the success of this film goes to Mr M. T. Rajen.

SRI JAGDISH FILMS (Madras)

"MALLI PELLI" is in its finishing stages at Newtone Studios. A social with a message of its own. The cast of this telugu talkie is headed by such well-known players like Miss Kanchanamala, Y. V. Rao. Vidwan Srinivasan and others.

THYAGARAJ FILMS LTD. (Trichinopoly)

"THIRUNEELAKANTAR" was well received in Bombay. Mr. M. K. Thyagaraja Bhagavathar in the name role has given a very good performance. So has Miss Papa Lakshmikantam. Good music is a feature of this film.

A scene from Mohan Pictures' "Black Heart".

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia Publications Ltd." from 104, Apollo Street, Fort, Bombay.

THREE WOMEN figured in this man's struggle - - - - -

"IN SEARCH OF HAPPINESS"

Baburao Pendharkar as **ANAND**

Vimal Sardesai as *Manik*

This is Manik, Anand's lawfully wedded wife. The call of "Social Service" was so insistent with her that she had no time to be a housewife or a daughter in-law—or even a wife!

Usha Mantri as *Chanchala*

Do you know this glamorous star? Miss Chanchala of Sahyadri Cinetone! She was enamoured of Anand and saw that he left his home to fall in her net.

Meenakshee as *Usha*

But this poor little widow whom Anand once saved from suicide, saved him and brought the light of hope to him. She took him along the road to happiness.

"IN SEARCH of HAPPINESS"

Huns Pictures' Social Screen Play

●

Story: **V. S. Khandekar**

Direction: **P. Y. Altekar**

Photography: **Pandurang Naik**

A SOUL STIRRING SCREEN PLAY

Starring:

● BABURAO PENDHARKAR, Meenakshee, Vimal Sardesai, Usha Mantri, D. Malwankar, Baby Shanta, Jog, Girish and Salvi.

Drawing packed houses at

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Gohar

in

ACHHUT

A CHANDULAL SHAH Production

with

MOTILAL, VASANTI,
MAZHAR, SITARA,
RAJKUMARI, CHARLIE,
DIXIT, TRILOK KAPUR
and others

HINDI & GUJARATI

रणजीत चित्रपट

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ACHHUT OR THE UNTOUCHABLE

COMING SHORTLY: WATCH FOR THE DATE!